Transmissions

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Canopy Austin

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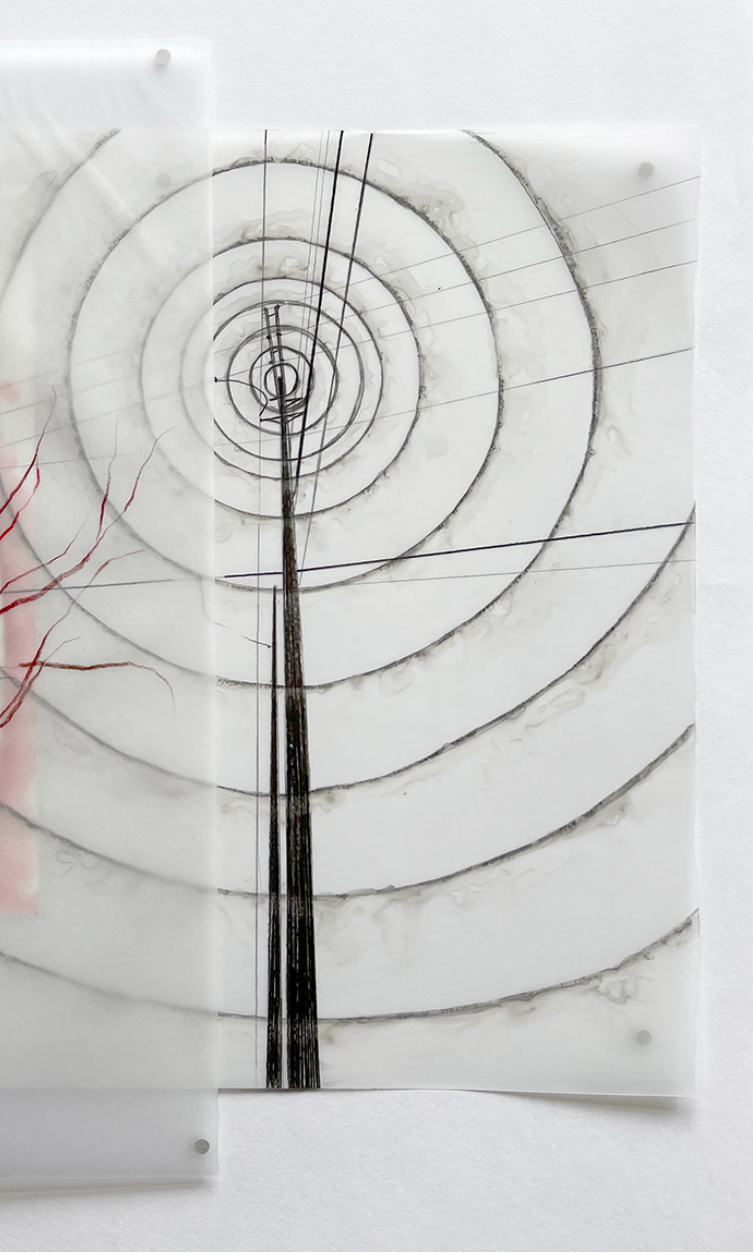
Bicycle Path of Totality, solar printmaking demonstration
and interactive with Flueckiger held in the atrium breezeway
at Canopy Austin, April 6, 2024

Heather L. Johnson 6



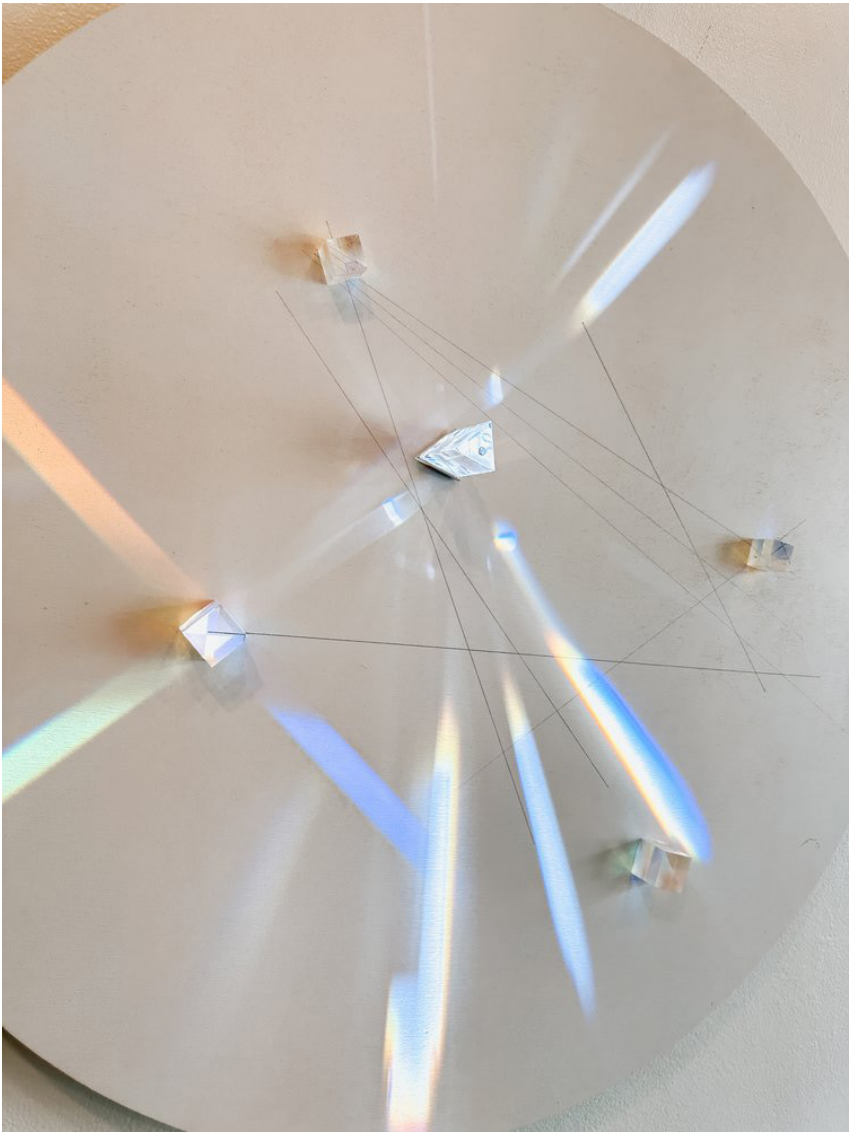
Interference 1: Oak, 2024, graphite and water soluble pigment on rag paper, tracing paper and acetate, 15×20 inches, 20×25 inches framed

Moon & Sun For Remembering, cyanotype, 30×22 inches

Juliet Whitsett

White Faced Ibis, digital pigment print, 18×18 inches, framed

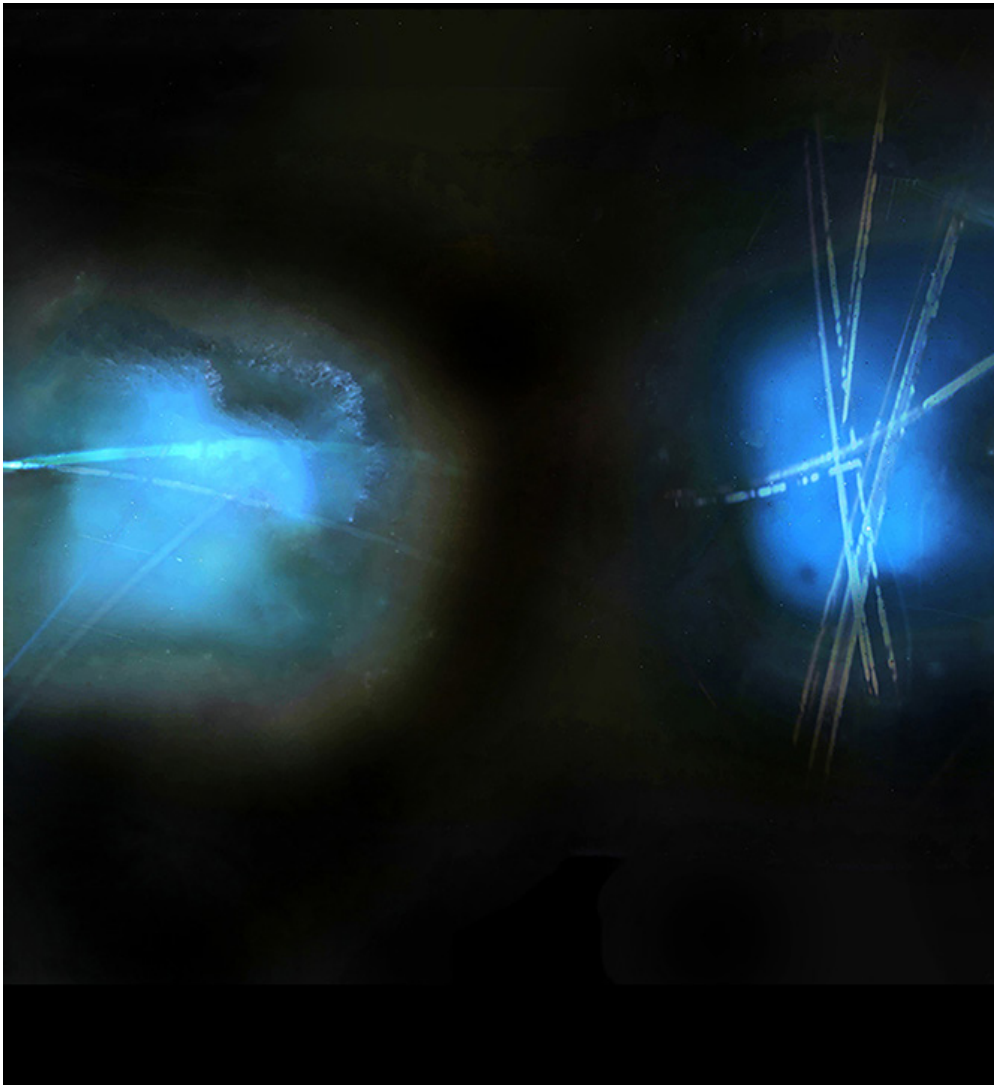
Smoke and Mirrors, 2024, mirrors and light, 5×5 feet

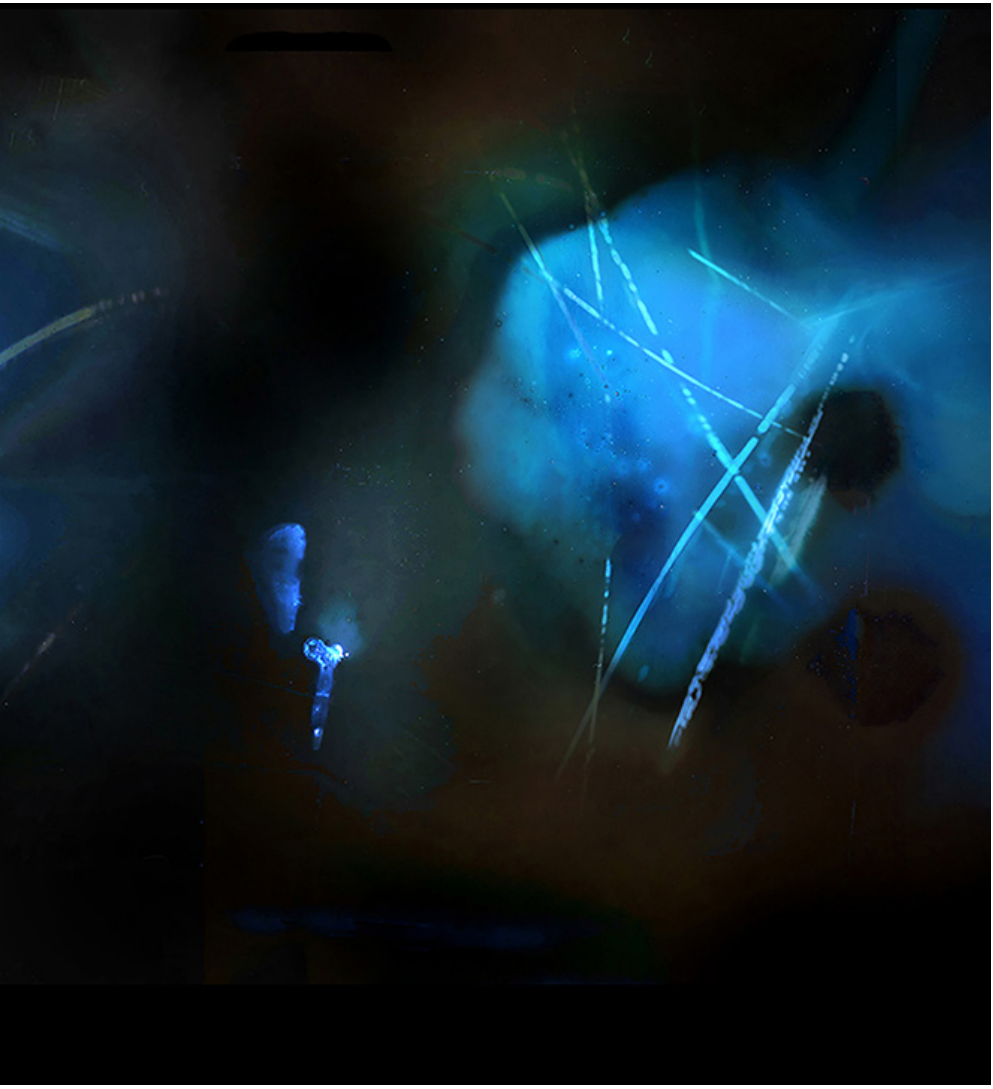


Chromatic Play, 2024, pin spotlight, dichroic cubes, prism, stepper motor, electronics, art board, ink, 30×30 inches

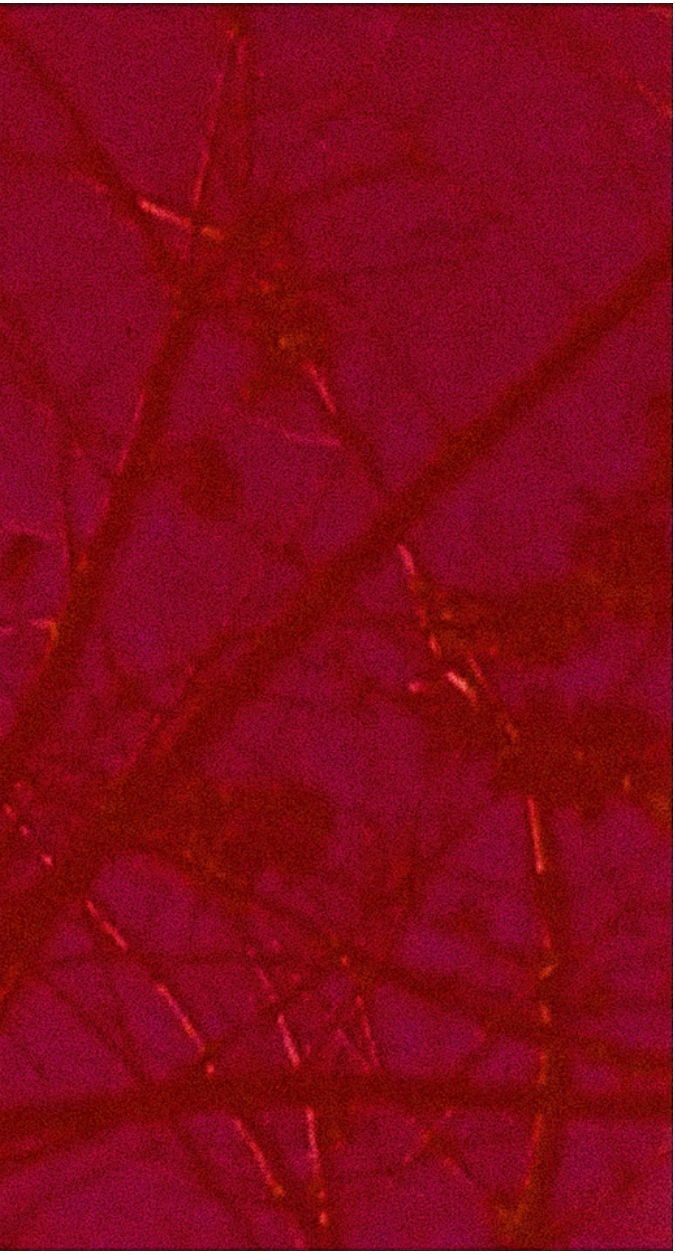
Arc of Infinity, 2024, floor installation and guided meditations, found objects including glass, mirror, acrylic, ceramic, obsidian, water, pillows, approximately 21×8 feet

Conversations with Biscayne Bay, 2024,
single-channel audio/video, 10×10 feet projection or
adaptable, 2 minutes. Located in the Cosmos Cinema

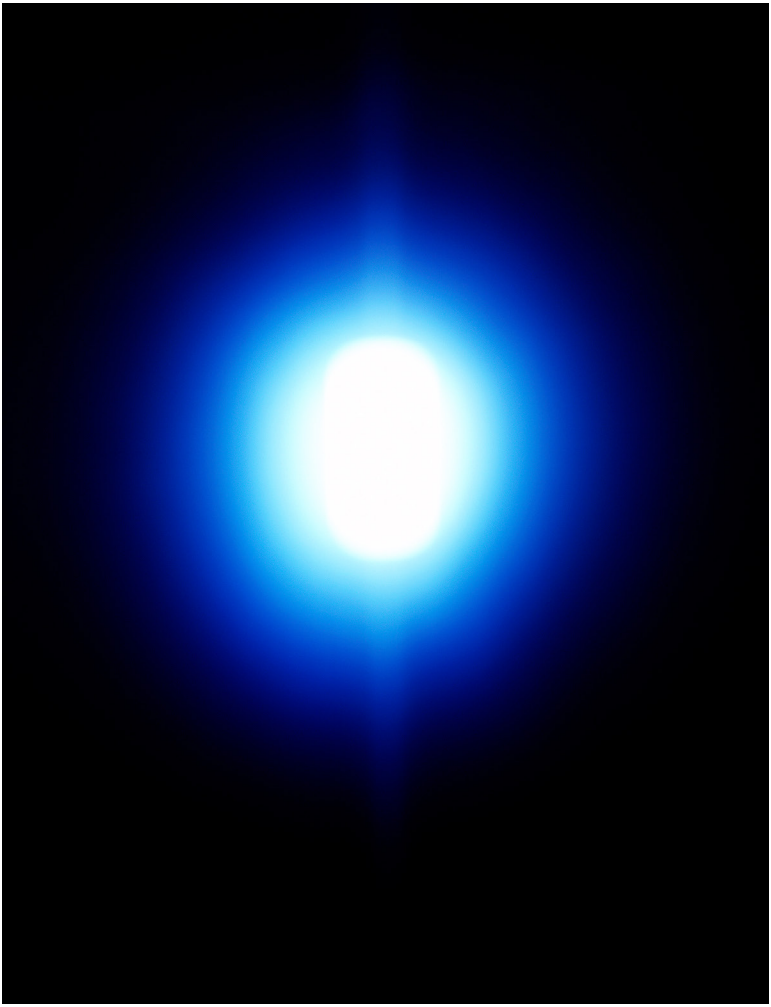




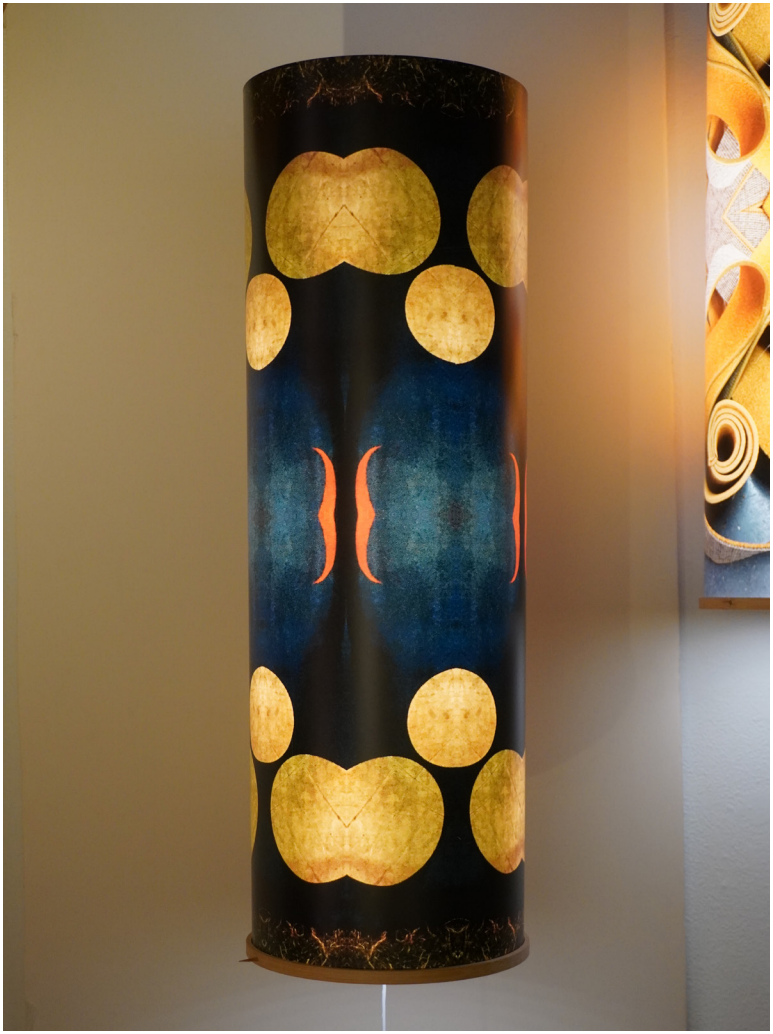
Sun Notations, 2018, 1920×1090 HD video,
16 minute single channel video (in an edition of 3 with 1 AP).
Located in the Cosmos Cinema



Magnetar, Lighthouse, 2023, HD video, 4:26 mins/secs,
non-editioned. Located in the Cosmos Cinema



Light of the Midnight Sun Antarctica, 2015, chromogenic print, 9×7.75 inches. Courtesy Inman Gallery, Houston, Texas



La Lune Carnaval, 2023, mixed media, 25×8×8 inches

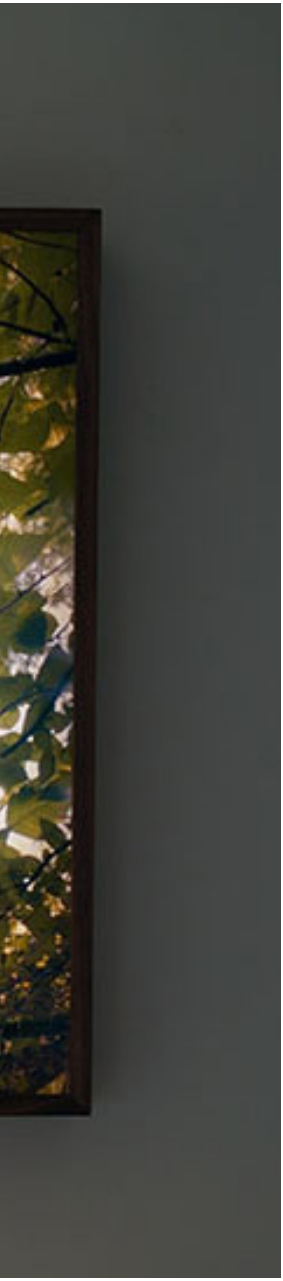
The Cardinal, The Bike, The Stars, sound installation, released September 1, 2023. 12:06 mins/secs. Located in the outdoor atrium breezeway

The Play of Light, Interconnected Fragments, 2024,
monotype and cyanotype, 4 panels, 60×22 inches each.
Outdoor atrium breezeway Installation

Rebecca Pugh

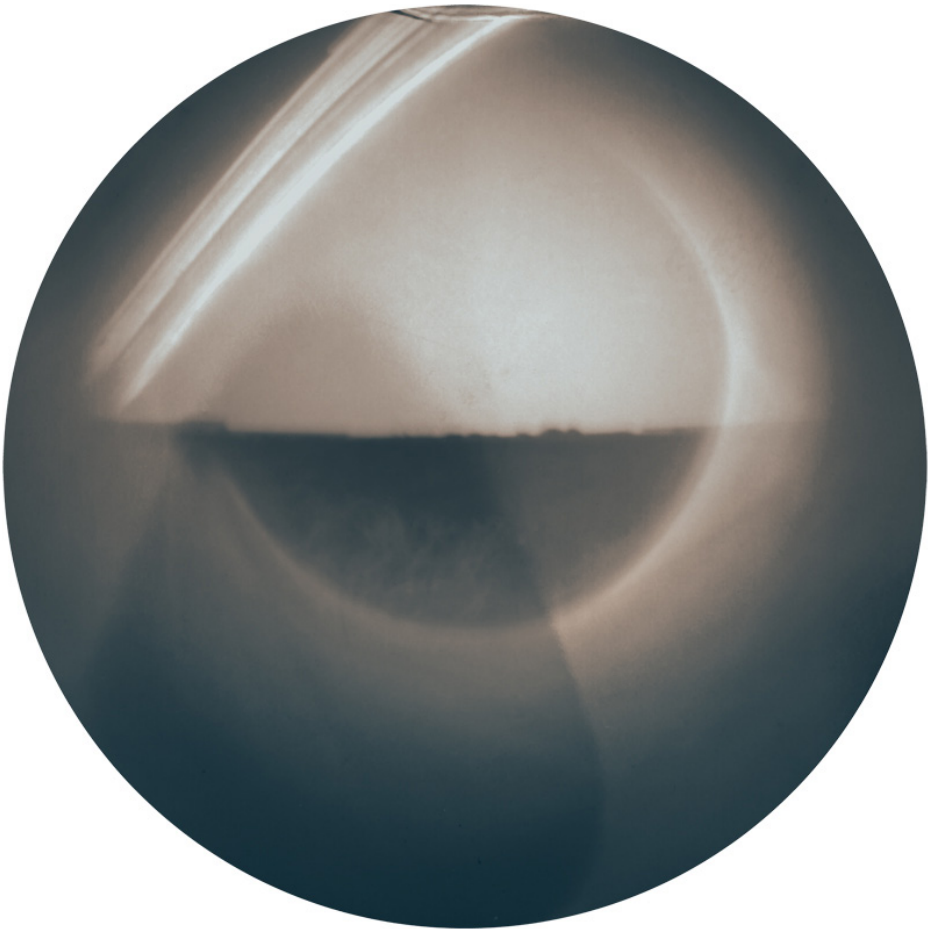
13 × 13, 2014, iron fused plastic shopping bags and disposable tablecloths, wood, staples, 13×3×52 inches

Red Sun, Dark Sky, Shadowed Oil and Snowmelt,
2021, golden paints on canvas, 48×36 inches



Hold the Light, 2010–2024, lightbox, 42×42 inches

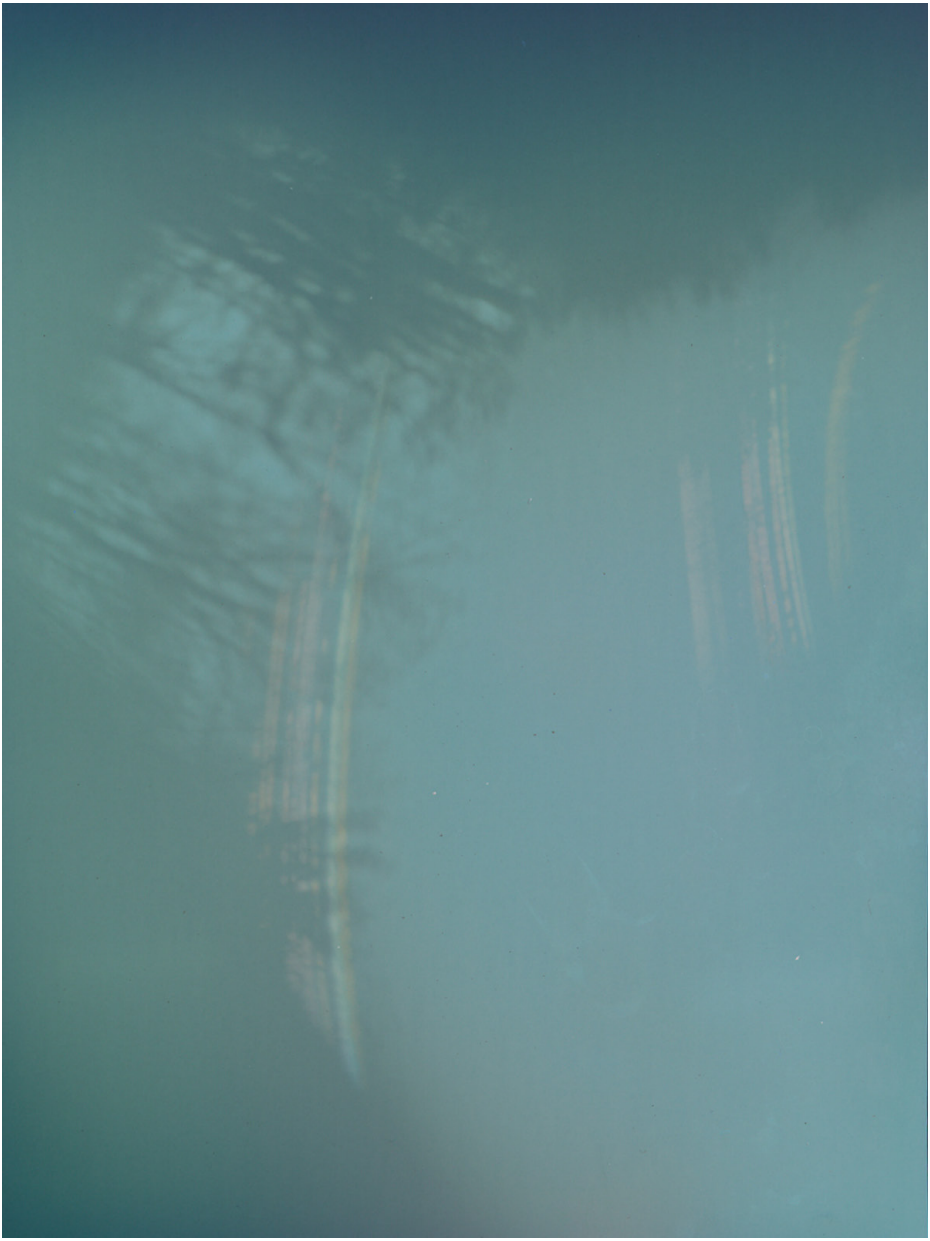
Pulse & Vibe (NightSky), 2024, acrylic and resin on wood,
19×19 inches (grid of nine individual five inch circles)



Untitled (from film canister pinhole), 2024,
pinhole photograph, 20×20 inches

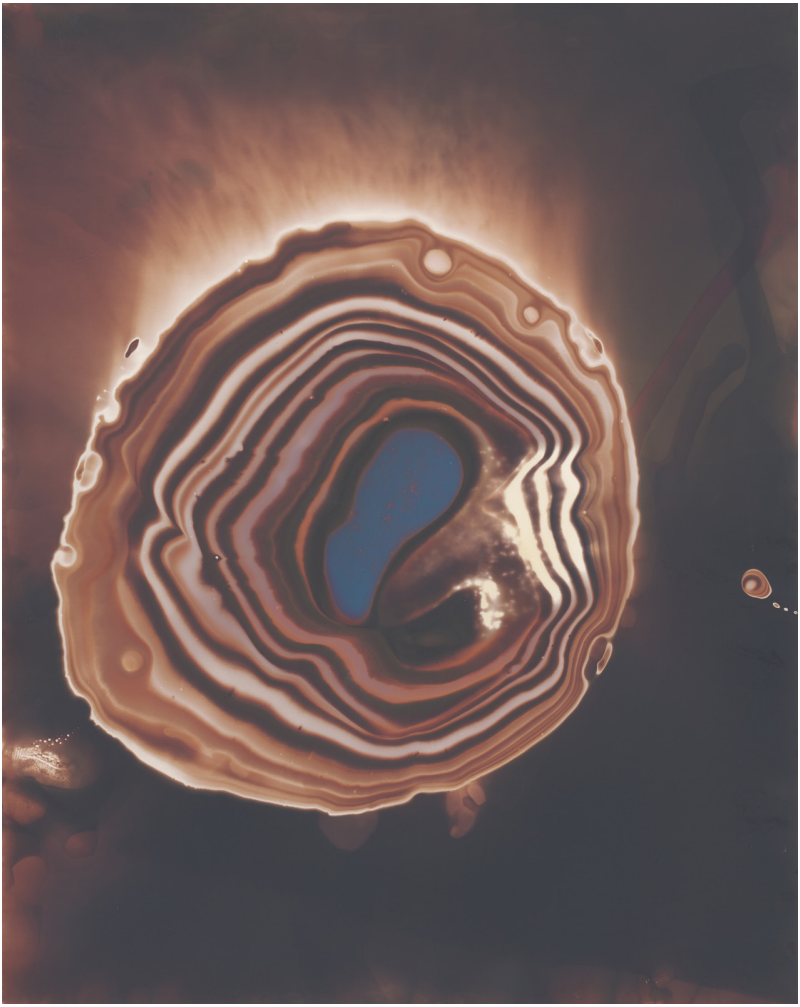
TODAY

Daily Sky 6.24.22, 2022, ink jet print, 8×8 inches,
matted, unframed



What the Stone Saw II, 2023, archival digital pigment print on Hahnemühle Photo Rag Pearl paper, 4.5×6 inches unframed, edition of 10

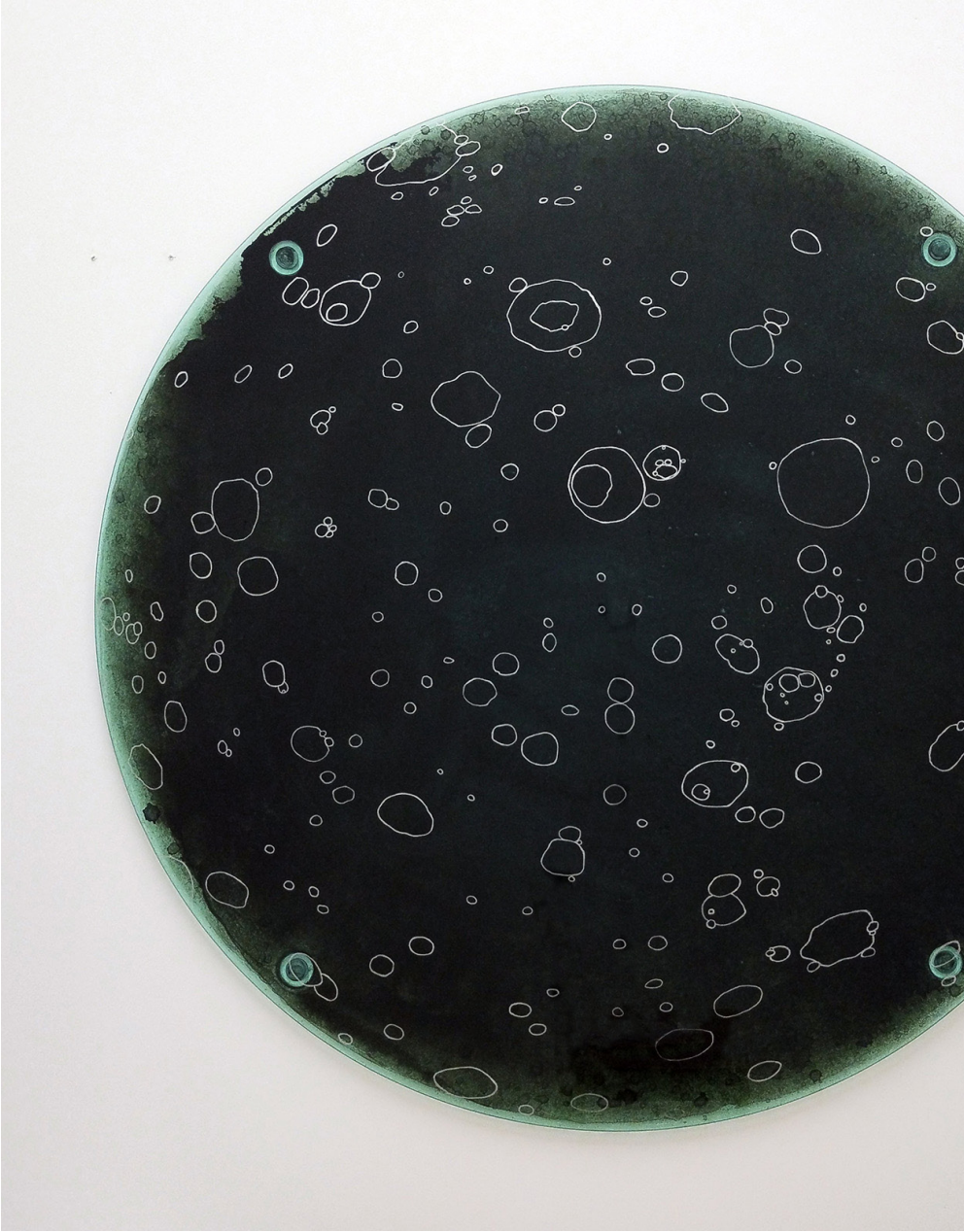
Honey Moon (image still), 2023, digital C-print,
20×30 inches, edition of 10, 2AP



Agate 1, 2022, unique chemigrams, 10×8 inches, framed

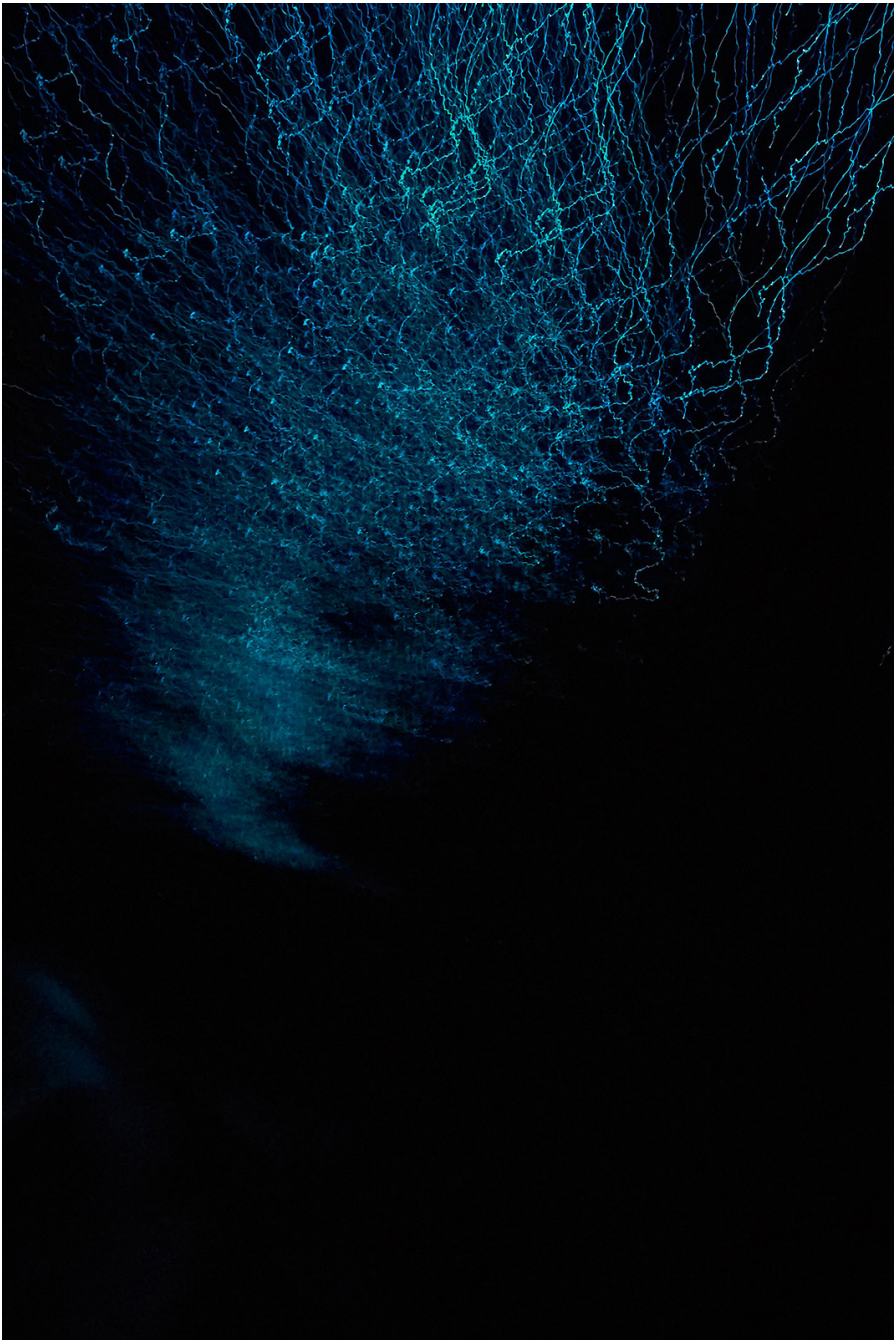
State of Grace, 2021, acrylic paint, color pencil on recycled, plexiglas, 13.25×9.25 inches

Shell Eclipse 7, 11, 2022, inkjet photographic print,
7.5×5 inches, framed



Who can blame you for reaching for the stars?
(Moon, far side), 2023, acrylic ink and paint on acrylic,
47 inch diameter

5000 Love Letters, 2024, Texas soils, watercolor on panel,
30×22×1.5 inches



[Untitled], Luciforms VI, 2018, archival digital pigment print
20.25×13.5 inches, Edition of 10+2 AP, unframed

Transmissions, the Zine, was published to document works included in the exhibition of the same title presented as a one-day pop-up on the occasion of the 2024 total solar eclipse, at Canopy Austin, in Texas on April 6, 2024.

Front and back cover:
Abinadi Meza, *Magnetar, Lighthouse*, 2023

Exhibition organized by ecoartspace

Designed by Tyler Owens and Leah Chen

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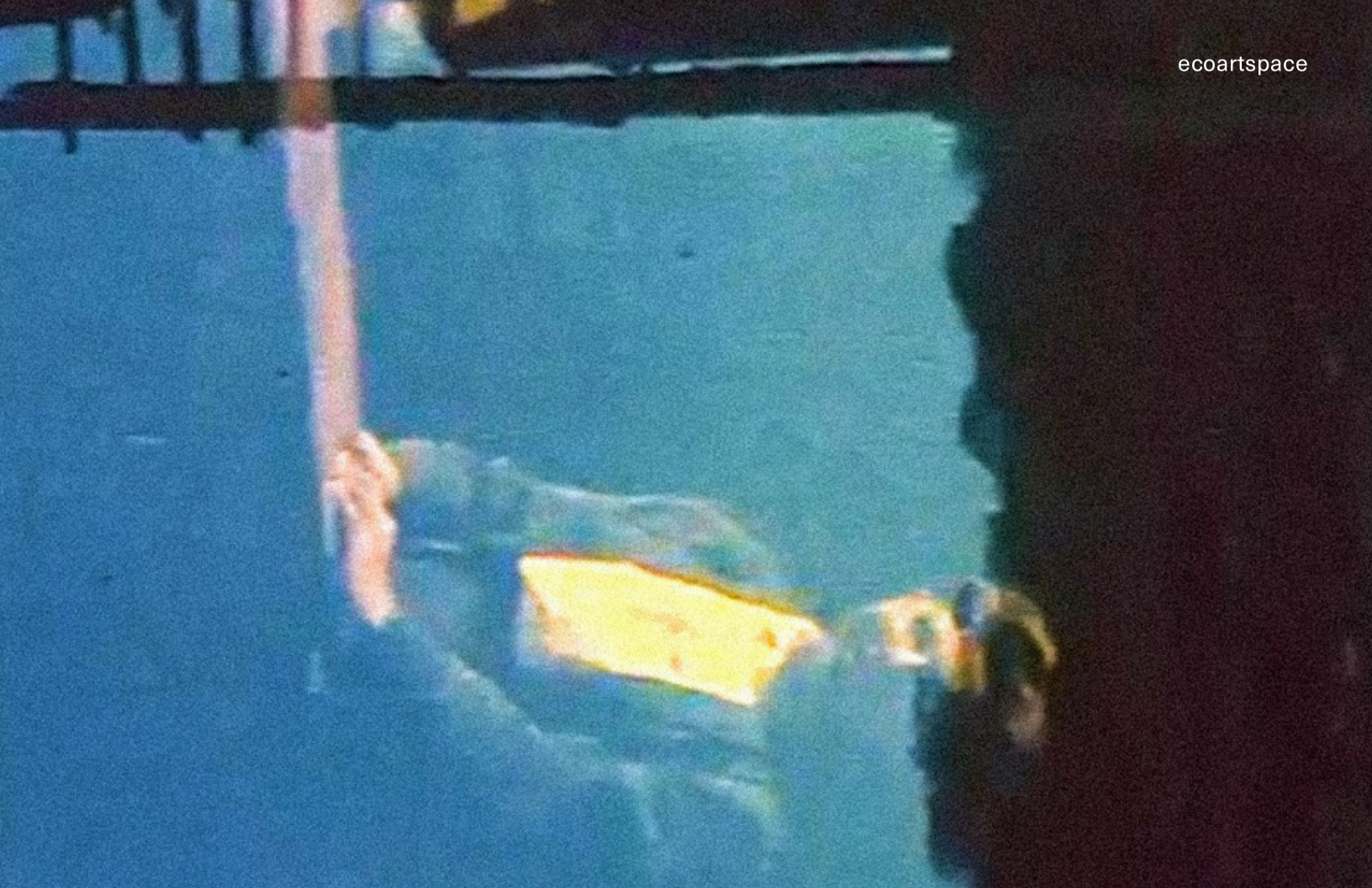
ecoartspace operates from the unceded lands of the Tewa people in Santa Fe, New Mexico (USA), called O'ghe P'oghe, which means White Shell, Water Place. We want to acknowledge and express gratitude to all Indigenous people who have lived in relation with the earth, including the trees, animals, air, soil and water for thousands of years here on Turtle Island and beyond. We acknowledge that extractive, exploitative colonialism continues to threaten the survival of all species and that ancestral Indigenous Knowledge needs to be recognized and preserved.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